Parton's Pharmacy

HEADQUARTERS FOR IMPORTED Perfumes, Toilet Articles, Etc.

Soda Water

That has made us famous.

PROMPT AND ACGURATE SERVICE

Telephone Call 1723.

Opposite Baptist Church. Penn Ave.

Flowers and Garden Seeds in Great Variety at Wholesale and Retail. A Large Supply of Plants for Budding Purposes, Artistically Arranged by Expert Gardeners.

Mrs. Katharine E. Wilcox. VOICE CULTURE, Schmer Studio, 205 Washington Ave.,

SCRANTON, PA. Specialist for all voice defects.

WOMEN VIOLINISTS.

"Gently beneath her perfect, rounded chin The instrument is clasped, as mothers hold Across their breasts a much-loved child, to fold It from a world of misery and sin.

She draws the bow across the strings to To life the tones, now soft, now strong But ever breathing some grand truth un-That dormant lies within the violin."

Twenty years ago the list of woman violinists would have occupied very little space, but today, the difficulty lies in doing justice to the vast number of eminent soloists in the columns of a newspaper. In bygone years, it was considered decidedly risque for a girl to play a violin, even in private, and the masculine element was wont to argue she was physically incapacitated for so difficult an instrument. It is not necessary to enumerate the reasons why a woman is physically and intellectually better adapted to the violin than to the piano. All that is required is to visit the concert-room and listen to the soulful, poetic playing of a graceful woman

bow and strings.

To Camilla Urso, the first great woman violinist, be all honor! She was thought and treatment, is equal to any modern work of its class, and yet Miss with the famous men of her profession. and today she dwells among us, a living on the title page; nothing but the in-example of what a woman can achieve | itials appear. This mass would attract the Paris conservatory to women and the countless throng of girls who have studied there should call her blessed. When as a tiny child—a wonder child— she sought admission to its classes, she was refused on account of her sex, though it was acknowledged that her ability was far beyond that of the boys who applied at the same time and were permitted to enter. Nothing daunted she tried again and again until finally genius won the victory over prejudice little Italian girl threw open doors of the great conservatory for

Camilla Urso is to violin playing what Rosa Benheur is to painting, and the women who follow her, owe her much for her careful, rigid upholding of the standard of violin playing.

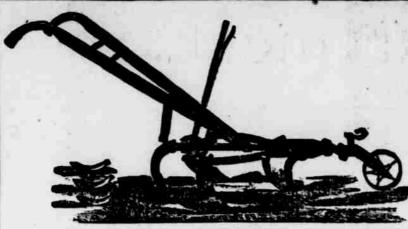
Among the younger women violinists, every nationality is represented; Moravia has two, Sady Hallt (Norman-Neruda the friend of Jeachim and his coadjutor in his London seasons, and Marianne Eissler, who is a popular favorite in England, as well as a pet of Royalty. Gabrielle Wirtrouetz is Austrian by birth; twice winner of the Mendelssohn-Eartholdy prize, her career has been most successful. Denmark is proud of her famous daughter, the beautiful Frida Scotta, whose marvelously lovely tone and broad interpretation place her in the front rank. distinction of playing regularly at the Richter concerts in Vienna and has appeared also at the Lamer aux con-certs in Paris. The famous schools of Belgium have many distinguished women among their pupils, one of the best known being Juliette Folville, of Sieje, who is not only an accomplished violin-ist but a composer of a successful opera and a symphony of great merit. As I have said, the list is endless, but we naturally turn with more interest to

THE AMERICAN GIRLS. Who are winning fame with their violins. Maud Powell's elever, piquante face is well known throughout the United States and her strong, virile interpretation of such masters as Brahms, Tschaikofsky and Bruch, is most admirable. She is genuine and solid in her work and carefully avoids any-thing akin to clap-trap. She does not confine herself to solo work and her string quartette is recognized for its musicianly playing. Geraldine Morgan has not been before the public so long as Maud Powell, but she is growing rapidly into favor. She was the favorite pupil of her master, Joachim and was brought out by him in London at the Crystal Palace. She has also the great honor of playing with Joachim the Bruch Double Concerto for two violins. Unquestionably, the most talented of the younger generation is Leonora Von Stosch, the Washington violinist, who unfortunately for art, has abandoned her career, since her marriage. She is a fine exponent of the Franco- Belgian schools (founded by De Beriot) and both Marswick and Ysaye declare her a genius. Possessed of a superb physique, her tone is magnificently broad and her playing is marked by great individual-ity, with a vim and esprit fascinating

Nettle Carpenter is another who enjoyed a series of triumphs, only to retire after a very brief career. Revered by many who recognize a brilliant artist.

In New York, no one is better known than Jeanne Franko, while Dora Becker, Winifred Rogers. Martina Johnstone and a score of others are inboring faithfully and well for art. Perhans no better, wrong of the strides. haps no better proof of the strides women are making can be found, than the string orchestra recently organized there; composed wholly of women ar-tists. Such an organization would not have been possible a few years since, but with such material, and Camilla at its head, who can doubt its suc-

JULIA CLAPP ALLEN.



WHOLESALE DEALER IN ROOFING SLATE, BLACKBOARDS

And General Implement Dealer for Northeastern Pennsylvania

We have this season received the largest consignment of implements in our history, among which are the well-known Oliver Chilled Plows, S. L. Allen & Co.'s Planet, Jr., Hand and Horse Tools, the Black Diamond Harrows and Cultivators, Buckeye Mowers, Reapers, Hay Rakes, Horse Cultivators, Seed Drills, etc. We are also agents for D. M. Ferry's New American Sulky Harrow, Cultivator, Grass, Grain and Fertilizer Sower. Orders for Slate by the

Warehouse and Office, 15 Lackawanna Ave.

J. L. HULL.

MUSICAL PAGE, FRANCES B. DIMMICK, Editor.

WOMEN IN MUSIC.

A FEW THREADS OF HISTORY.

There appeared not long since in the "Atlantic" an article, "Is the musical idea masculine?" in which it endeavored to prove that because of her sex woman on both physiological and pyschological grounds is incapable of chological grounds is incapable of originating musical ideas. Following this is the statement from no less an artist than Madame Lilian Nordica, that "it is a noteworthy fact that wo-men thus far have accomplished practically nothing as composers of musical work." She, however, gives as the rea-son for this the fact that nowhere has woman been given the opportunity to perfect herself in that branch of mus-lcal art. In view of all that has been done in the past by women composers and of the place she is taking in fore-most rank of modern music, these statements so sweeping and so unjust

ARE EASILY REFUTED. Mrs. Theodore C. Sutro has taken the trouble to draw up a list of musical works of women composers, from 1675 until the present time, and has succeeded in compiling a catalogue of more than 1,400 dramatic, lyrical and other compositions by French, German, Italian, English, Spanish and Russian composers. Up to the present sizes how posers. Up to the present time, how-ever, few women have attempted to write symphonies or operas. They have been far more ready to lend their talent to songs of sentiment. We are indebt-ed to women for some of our most cher-ished ballads. It was Lady Jane Scott ished ballads. It was Lady Jane Scott who gave the world "Annie Laurie," and Lady Scott Gatty who wrote "Douglas, Tender and True," while "Maryland, My Maryland," owes its spirited martial ring to a woman. The musical pathos of "Auld Robin Grey" originated in the brain of Lady Anne Lindsay, and Lady Nairne wrote the stirring old "Campbella Are Coming." These and ignay other sones of later days will live many other songs of later days will live long, if not forever.

FANNY MENDELSSOHN.

It would, perhaps, be unfair to mention the levely songs which bear the name of Mendelssohn with these sim-pler melodies, and yet some of the most charming of these beautiful songs were written by Faany Mendelssohn. Public prejudice was even stronger then than today, and those gems of song were pub-lished under her brother's name, ecause her friends were so scandelized by her unwomanly immodesty in wishing to publish mosic under her own name. Alas! that in this day of progress wo-men should still consider the incognito necessary for a just criticism.

A FEW WHO HAVE WON FAME. A notable instance is Miss E. M to realize how potent is her sway over | Smyth who, among other fine works, the title page; nothing but the inover obstacles fortunately, belonging to attention coming from the hand of any the past. To her we owe the opening of living composer and has been rendered by special desire of the Queen under by Special desire of the Queen under the direction of Sir Joseph Bernby, The work of women in music as in all things else, is broadening rapidly, until we find a woman's opera given at the Grand Opera in Paris. Miss Augusta lioimes is the first woman to achieve that distinction, and it is said it is as for the proverbial "camel to pass easy for the proverbial "camel thro' the eye of a needle," as woman's work to reach the Grand Salle, but Miss Holmes wrote, read and won. Like Wagner she writes her own libretto, sketches her scenery and superintends all rehearsals. The suc cess that has attended the performance of her opera "La Montague Noire" is certainly a great triumph. Her "Ode Triumphale" written for the Paris Ex-position established her claim to genius of a high order. A theatre was built after her own design capable of seating twenty-five thousand people, that she might represent music and poetry at the exposition. She wrote the poem and music for a heroic representation of "Work, War and Play all countries" and personally trained nine hundred people to represent it. It is certainly a great achievement so splendid a thing. Another little woman who is

MUCH MORE AT HOME,

and who has done great things in a musical way, is Mrs. H. H. A. Beach, of Boston, the wife of a prominent physician, a graduate of Vellesley College whose school days are not yet far be-hind her. The highest critics of that critical city pronounce her "a most gifted composer possessing positive genius which will command the world's recognition." She is as well a brilliant planist and the writer of many lovely songs and dainty things for plano. Among her more serious compositions is a mass in E flat which has been given in Music Hall, Boston by the Handel and Haydn society. This fully rounded and noble composition made evident the capacity of woman's brain to plan and execute a work combining seriousness with unquestionable beauty Possibly M'lle Chaminade, of Paris, is the first favorite today among the morsuccessful women composers, although her music shows no trace of her sex. Her plane compositions are capricious but authoritative and essentially mod-ern, but for positive knowledge not ne would suspect the composer 'Pierette" and the "Scarf Dance being a woman. The songs from her gifted pen are full of strength, poetry, deep emotion and sympathy. They are found on all the best concert programmes of the day, which is proof that all artists are quick to recognize their

realm.

It is impossible, in the space of a short article, to do justice or even men-tion the many writers whose songs are delighting many lands, such women as Mrs. Dana, Virginia Gabriel, Madame Sainton-Dolby and the members of the New York Manuscript club, more than a dozen honored members and such wo men across the water as Hope Temple. Gerirude Griswold. Helen Hopekirk, Edith Dich, the Countess Tolstol. As we write the names of worthy women crowd upon us, too numerous to mention. That so many clever women ar FORGING TO THE FRONT RANKS surely establishes woman's claim to originating musical ideas. She has reached this goal quietly, in her own way, and by her own merits. I have spoken of her only as composer, not touching at all upon her high mastery of any instrument she may choose to select, nor of her as leader of fine orselect, nor of her as leader of fine or-chestras, composed wholly of women artists, as mistress of the grand pipe organ, but have tried to prove that the musical idea is not wholly masculine. There is a story in London about a wo-man apostle who harangued a crowd on the woman question, and a voice re-

plied "La! Yes, we know we're women but we don't 'owl about it; we works." That is what our women are doing to-FRANCES B. DIMMICK.

MUSICAL LIFE IN VIENNA.

The adjective qualifying the substantive in the title of this article stands for a vast difference. If I were to write of "Life in Vienna," it would be in very different terms from what I shall use in a short description of the life of the musical students in this city. Life in Vienna may be fairly summed up in one word—amusement. Cafe houses, theatres, Volks garden, beginning next noon the same idle, jolly, for as they say, "lusty" life over again, never finding it flavorless, never becoming sated with its cohemeral delights. But the musical life—that is it "was anderes"—that is quite another thing. So different musical life—that is it "was anderes"—that is quite another thing. So different is it from any other life of its kind that I know anything of, that one is inclined to say before it, the deluge; after it, nothing! So unique, so thoroughly desirable is it. There is a large conservatory here which sends forth yearly its quota of musical people, who make their own circle, do plain work of more or less merit, and that is all. On the other hand, out in Wahling College sits one little old man with an unpronounceone little old man with an unpronounceone little old man with an unpronounce-able name, an unspeakable temper, but with a secret of power which over rides all objections, and answers all ques-tions, whose house is a centre and home of that beautiful, that mysterious, that enchanting thing—modern, dramatic piano-playing. Of course, there are not wanting people who have a different name for all this; people who call it a fad, who say that Leschetizky is fam-ous mostly among Americans, or ad-mitting that his fame is world-wide, say that it is an accident. There are say that it is an accident. There are many answers to such expressions, one of which is,

SUCH ACCIDENTS DO NOT HAP-

A few years ago he gave a specially interesting soirce even for him to give, which is saying a good deal, and among the dozen or so picked pupils who were asked to play, were four Russians, three Austrians, one German, one Englishman, and the rest Americans, the lishman, and the rest Americans, the ones having the highest position on the programme being the two Russians, Mark Hamburb and Mr. Gabrielovitch, of whom you will soon here great things in America.

in America.

But what is the secret of his power, what are his methods of working, you will ask. The first great demand, supposing one to have musical ability enough to be accepted as his pupil, is to get the hand in order. A certain amount of strength not only in the hand but in the fingers themselves, a certain amount and a certain kind of technique are an absolute necessity, without which Leschetizky will simply have nothing whatever to do with you. have nothing whatever to do with you. and this strength you must get it, and you must have patience till you do get it. Many players have come here sup-posing they had a perfectly competent technique, only to find they had next to nothing that would serve them here, nothing that would produce the great, round, telling tone one hears from all his pupils, or that will stand the strain of going out with intelligence and dra-matic power musical literature of any kind. To say that getting this technique taxes one's patience and for-titude to the utmost, is to put it very mildly. Nothing but mingling freely with other pupils who have passed through the process and came out on the farther side, keeps the courage up; nothing but hearing in his Wednesday afternoon classes, where only the best pupils play, this same clear, masterly, telling tone, the tone that makes every other tone insipid and dull, holds one to the hard task, and makes him feel that he wants nothing so much as to dis-cover what is for him on the other side of the barrier. He says to himself, "It may be hard to get, but it is life from the dead, and I must have it." But having at last got it, what then? You must use it well or the master will have none of you. Many a one has struggled bravely through with the preparatory teacher, and has had the first lessor very successfully with Leschetizky, and

has fondly imagined the worst was over, only to find a host of fresh troubles awaiting him.

Dillettantism, want of rhythm, and above all, inability to imitate quickly what he shows you, are likely to provoke a storm which the likely to provoke a storm which the pupil feels must overwhelm him. But let it not be supposed that such things are the vagaries of a nervous man, impatient of dilettante playing. There is a sturdy vein for honesty in it all that is life-giving. No earnestness, no mus-ical enthusiasm, nothing will save you from merciless criticism, but it does not end there. The great master, or his preparatory teacher, will show you the broad open highway to a sure goal.

If your faults are laid bare with remorseless severity the hand that does it guides to a great deliverance. Instead of being sugared with compliments, you are led, nay, thrust, into a new life are led, nay, thrust, into a new life. It was my privilege years ago to be in one of the Liszt classes, and it is no disparagement to the great master who was so adored by the plano-playing world, to say that every Wednesday one heard far better playing in the Locality was the was common. Leschetizky classes than was common-ly heard in the Liszt classes. And it is simply because a certain standard of excellence is absolutely demanded and

GREAT CONCERTS AND OPERA. To say that the musical student has abundance of the best concerts here in Vienna is only to state a perfectly well-known fact. D'Albert Sauer, Adele Aus der Ohe, Grieg and Reinecke have given delightful concerts in Vienna this winter, not to mention many lesser lights. But I must add one word about the opera. One day a German said to me, "You Americans care nothing for opera; you only want to hear s great singer whom you fondly call the best." I had no very good weapons of defence against that thrust, and had to confess sadly enough that for a great music drama, as a work, we do not care enough. Here it is different. There are no superlatively great stars, but a splendid array of thoroughly good sing-ers, a superb orchestra directed by that most accomplished conductor, Richter great operas given in orchestra, in chorus, in chief roles, in stage setting, thoroughly well. You can have, not one or two hearings, but you can know the great operas. I have been night after night, and have seldom geen an empty seat, so integral a part of life empty seat, so integral a part of life. empty seat, so integral a part of life here is the opera. In closing I can only reiterate what I said in the beginning— musical life in Vienna is (musically

"There is much music, excellent voice in this little organ; cannot you make it speak?"In accepting your invitation to express my views on voice I beg to say there is nothing so difficult to write about as the voice in practical use and the actual results we obtain in practice, hence we never hear of a per-son who has learned to sing beautifully by reading, talking or thinking about the voice.

The study of the voice in all its as-pects offers the most varied, profitable and delightful field for the earnest student to engage in. An instrument so superior to every other in its grandeur of expression and marvellous resources it is practically inexhaustible.

It is practically inexhaustible.

Its power—what is there that exerts a greater influence in the tide of human affairs; its construction—what strong er exponent of clarac er. Let any performer make the most sympathetic tone possible on his instrument and its beauty impels us to exclaim, "It sounds like a human voice."

A good voice is a great sift for which

A good voice is a great gift for which the possessor has reason to be devoutly thankful and for the proper develop-ment and use of which he is to con-sider himself responsible.

If we can keep our voices from being unduly forced, we shall always be ready to improve the quality and pro-duce resonant tones. It is a great mis-fortune, to put it mildly, to have once strained the expressiveness out of the voice. The voice, of course, responds for a long time to a great strain and springs back into repose but there comes a time when the freshness and

expressiveness of it is gone.

The voice is certain to express something to a careful listener, but is it not too often a high nerve tention that we hear instead of an expressive note, and many times the embarrassment of not knowing how to control the breath? Many speaking voices are unquestion-ably tense and hard from unnecessary strain and truly we can say the same of the singing voice. The cause is probably the same, a desire for power. Teachers are driven to every expedient to lead pupils to look for a higher ideal and to teach them a higher sense of tone.

This comes perhaps as much from friends who have little or no sense of expressiveness of the voice or the time required to perfect it, and who only applaud the power. They want to end at the beginning of Art. The process of developing the voice is one of slow and natural growth and cannot be hurried, but if we carefully adjust our forces our possibilities widen gradually and we come to a better understanding of quality and resonance of the voice. which are akin. Resonance may best be defined as the reinforcing or strengthening of sound. Resonance of the voice would mean then the rein-forcing of the tones produced by the vibrations of the vocal chords. Notice the word re-in-forcing not forcing, the voice cannot have quality without re-sonance (not tremolo) or resonance without quality. The one with proper cultivation will bring out the other in voices capable of both. The diaphragm on account of its relation with respiration is of the utmost importance in

vocal training. use of the vocal organs depends upon the use of breathing; and voice culture based upon anything except breathing is of little value to the stu-

BREATHING. We hear much on breathing but the thing most essential is the con-of the out going breath, hitherto almost entirely neglected in singing. Forcing the voice is fruitful only of harm; reinforcing in a proper way is essential; in fact is the secret of obtaining the best results from the voice Teachers of voice culture are of course giad to have the attention of men and women turned to this subject, because women turned to this subject, because we now there are but few who cannot derive much good from the proper study of singing. Every one should follow a regular course of deep and sys-tematic breathing. Nature has but one way and when we find that way it should unhesitatingly be followed. Students must receive a definite and pure conception of the end they are striving to reach. There is hardly a power of the mind or a muscle of the body that is not more or less called into action in artistic singing, hence the greatest attention to even the minutest detail is certainly indispensable in this as in every other field of research mere going through a given vocal exercise without intelligent thought as to why and how, is mere drudgery, and not likely to be productive of the best results. The study however can be so directed as to be a source of enjoyment as well as profit to the student whethe of small average or unusual intelligence. The relation of teacher and pupil is of such that he who understands the influence of mind over mind the power to transfer thought, can accomplish more work in a given number of lessons than can anyone else, and vill reach results quicker and the results will abundantly reward his patience and perseverance. Time spent is he study of voice culture is not wasted There is both mental and soul development, therefore I urge a more general study of this beautiful art in order that song with its joy and helpfuiness may enter more fully into lives of our people.

It may be noticed that no attempt is made to present anything new espec-ially, but only in a meager way to ask singers to reflect carefully on the matter of repose in singing and forget en-tirely that it is not forced power but perfect adjustment that is needed, and it is not possible to learn this careful to learn this careful adjustment of all forces used in singing except under the guidance of an ex-perienced teacher. The more we study the more we feel the need of study. KATHARINE ELIZABETH WILCOX.

HAWAIIAN MUSIC.

Only a little love lilt of Hawaii, sung y a native quintette in Honolulu, and yet it lingers in my memory fresh and clear, and brings back one of the most delightful experiences of my life. Picture to yourself an immense lanal, or plazza, fifty feet long and seventy in ength, stretching out to the very edge of the beautiful Pacific, the whole covof the beautiful Pacific, the whole covered with a trellis work which supported the branches of two or three enormous haw trees. People dancing to the quaint little Hawaiian melodies sung and played by the quintette of natives the picturesque palm and cocoanut trees waving in the distance, and the most perfect moonlight lending its glory to the whole scene; and imagine what a halo of romance seemed cast

about it to the visitors from our prosai country. The music for most of the small dances and entertainments is furnished by this native quintette, and while the people of Honoiulu sigh for more civilized music, to me there was a great charm in the plaintive little hules with their endless verses and same refrain sung over and over again while the dancing was going on. The natives have very soft, pleasant voices, and a great love of music. A minor strain seems to run through most of their meles, or songs, but some are very bright and lively, while in others we caught familiar notes of some of our own songs, introduced probably by the missionaries long ago and woven into their own airs by the natives. The hula is a very objectionable cance which is now suppressed by the au-thorities on account of its immoral tendencies; but the hula-hula, which is a modified form of it, is very graceful and pretty, is usually danced by men, and always accompanied by singing; the one seeming to be inseparable from the other. The

DISTINCTIVE HAWAHAN INSTRU-MENTS

are the ukule and the taw-patch. The former, a tiny little thing about eighteen inches long, and shaped like a guitar. It has four strings, is tuned like a banjo, and is played by drawing the fingers across all the strings at once, sometimes with a sharp, quick motion, and again with a slow, waving movement of the hand. The taw-patch is several sizes larger, has five strings, and is played more like a guitar. They are both very sweet-toned instruments, and more music can be drawn from them than one would imagine, judging from their size. There is a fine band in Hone-lulu which plays almost every day; sometimes in the grounds of the Government Building, sometimes in front of the Royal Hawaiian Hotel, or in one of the public parks, and all Honolulu turns out to listen to the sweet music. Every concert ends with

THE NATIONAL ANTHEM, "Hawali Ponoi" ("Hawali Forever"), the tune of which is almost identical with our national hymn. In the days of royalty every one stood while this anthem was being played, but this pretty custom has now been abandoned, except by the royalists.

Like the fragrance of a flower, a familiar refrain recalls to one's memory the delight of days gone by, and as these weird little chants recur to me, my heart goes out with longing to beautiful Hawaii, so rightfully named "The Paradise of the Pacific." Aloha! KATHERINE CHAMBERS.

MRS. ANNIE L. CARY RAYMOND.

(A word from and of the famous singer.) The Editor of the Music Page has received a pleasant little note from Mrs. ile Louis to a request for an article for Our Woman's Paper," in which the world fa-mous cantatrice says that she has never written anything for publication. Bu we feel at liberty to quote her words
"I am entirely out of the musical world but I am glad to have been there and of musical people." There is no music-ian or music lover whom this paper wil reach but will be glad for any word from Mrs. Raymond and for her glad remembrance of all her musical friendships and of having been herself a part of the world of music. How splendid her career was during the few years she devoted to the concert platform firs and then the operatic stage, (both with Christine Nilsson,) will always be re-membered in the annals of music. By permission of the author, since we

have no article from Mrs. Raymond, we re-publish a little chanson from an old number of the Boston Traveler. It was addressed to a musical friend of the

WITH PORTRAITS OF CARY AND NILSSON. Missing the Summer's wealth of song

the glancing Of bird wings through the leaves, When winter earth bereaves, each one cluster

Such memories of airs from music's Breathed o'er the shores of Time That more of gladness than from sun-

rays dancing Trough forest dells where birds and Shall fill the winter night Their pictured smile makes bright With all of noontide June's resplenden

lustre. As, dreaming o'er the keys, Your touch wakes harmonies That made for us the summer nights

divine, While the late moon delayed, And clustering hills in shade Shut in the gleaming river's silvery line. Wild winds shall die to silence as you

Faint echoes the familiar strains prolong, And so shall past and present, far and

near, Be linked by thoughts of music, dreams of song.
SUSAN E. DICKINSON.

THE DIGNITY OF CHURCH SINGING.

When the elaborate ritual of the He brews was planned, all the duties connected with religious services were as-signed to one privileged class, the priesthood. The salient features of heir services seem to have been similar o ours, consisting in the reading of scripture, an exposition based upon it. and music. No distinction was made between those engaged in the literary part of the exercises and those who sang. Around all was the halo caused by their being set apart for holy offices n connection with the temple, and nonthought the duty of priestly singer less essential than that of reader and exhorter. Music was indeed the hand maiden of religion, and as such the Jew-ish liturgy provided for it.

The early Christian Church no less

appreciated the solemnity and dignity of sacred music in the worship of the sanctuary. The hymns of the earliest sanctuary. The hymns of the earliest centuries that have come down to us bear testimony to this, as does the glorious music belonging to the chants of the Church. To some extent sacred music changed its character in the hands of Pope Gregory at one time and the famous Palestrina at another. When the days of the Reformation came Luther's grand chorals carried the tra dition of the Church of all ages into th rotestant churches of Germany. When the Puritans arose in England, and came to power in Cromwell's days they largely did away with music as a means of worship; and this prejudice came with them to the shores of America, although Rev. John Cotton Mather wrote in favor of music as worship, and

PIANOS and ORGANS

"WHERE ARE WE AT?"

LAWRENCE STELLE. 303 SPRUCE STREET, SCRANTON.

SHAW PIANO, EMERSON PIANO.

CLOUGH & WARREN ORGAN, CARPENTER ORGAN. ARE THE BEST.

CUR WOMEN ORGANISTS.

It seems quite fitting that in a "Woman's paper, written by women"

there should be a few illes concurring a woman whom all who know, "delight to honor." For more than a quarter of

a century Miss Stella M. Seymour went in and out among us as a most faith-

conscientious manner in which all her duties were discharged. Her concep-

Never satisfied with her own attain-

Germany, remaining for several years under the best masters, enjoying the

distinction of being taken as a pupil to Liszt at Welmar, by the great Count planist Pruckner of Stuttgart. Upon her return her pupils gave evidence of

having been taught by a master hand, As the faithful efficient organist of the First Presbyterian church for a quarter

of a century she will never be forgot-ten, her skillful touch brought forth tones that touched the heart—and for how many of her former pupils has she played the "Wedding March" on the "happiest occasion of their lives." I am sure that around the old organ many of her torderest managing will always.

her tenderest memories will always cling, and perhaps some of fer sad-dest. Two years ago she again went abroad where the is living an almost ideal life, each day full of enjoyment

and happiness. Loving her profession as ardently as ever, her letter from Vienna found in another column gives a glimpse of her life as pupil of the teacher of Paderewski. We bare our

heads in honor to her, who in middle life studies a new method with all the

arder and viger of first youth.

But not slone as a musician has she

made an indelible mark in Scrafton, Her noble Christian womanhood, her place in church, charity and society,

her life as daughter and sister, are such as make us proud to call her

Miss Florence Richmond has suc-ceeded Miss Seymour as organist of the

First Presbyterian church, bringing to

her work a long and successful exper-

Medium Grade Instruments at Lower Prices.

knowledge.

J. ALFRED PENNINGTON,

Organist of Elm Park Church, Will Receive Pupils in

PIANO - AND - ORGAN - PLAYING September Ist ful, pains-taking musician and teacher and how many of our children can rise up and bear witness to the earnest,

Madison Avenue and Linden Street,

(Opposite Elin Park Farsonago).

Mr. Pennington is a pupil of Turner and Dunham, Boston; Quilmant and Sbriglia, Paris; Ehrlich, Haupt, Becker and Reimann, Berlin. tion of a music lesson was not sixty minutes spent by a pupil's side, at so much per minute, but she would invar-

lably say "I cannot leave my pupils until I feel I have taught them something." She never spared her time nor strength where the advantage of a pupil was to be considered, her earnest. Terms, etc., furnished on applicaconscientious work contrasting sharp-ly with those teachers who make a bril-Organ pupils will receive lessons at the Elm Park Church. Organ prac-tice will be furnished on a two-manual organ at the studio. liant showing upon very superficial ments, some years ago she went to the fountain head of plane instruction in

gradually public opinion came over to his side. William Billings, a New England music teacher, laid the foundations

of American music.

There are few persons who today undervalue the importance of church music. It was for years the only American music and from it has come the American school of music. The inevitable secularizing of church music resulting from the close union of sacred and worldly music has for some time past been deplored by true musicians and discriminating worshippers alike. The strong desire of the present time to return to the ideal of the Jewish and early Christian churches is making it-self felt in all the leading musical and ecclesiastical circles. Skilled musicians are new engaged, and music committees are demanding in return for good salaries, well interpreted churchly music quite distinct from secular in tone. The influence which a church singer may have over a congregation is second only to that of the minister; for music, intensifying and deepening the meaning of the sacred words, has often reached the heart which remained closed to spoken words. The dignity and importance of church music increases as its object—praise, worship and prayer—is understood. Demands are beginning to be made of a singer which are similar to those made of a minister, that he or she exemplify upon six days of the week, the words Sung upon the seventh. History shows that no revival of music has occurred except as an attendant of a religious awakening, and that of the sacred words, has often reached ant of a religious awakening, and that reform in church music has always pre-ceded progress in secular music. The ceded progress in secular music. The present deepening of musical ideals augurs well for the near future of American tone composition.—LUELLA

MUSIC IN SCRANTON'S INPANCY.

tractive in appearance, and to our "un-

tutored ears" their singing was delightful and will always be a pleasant mem-

ory. The first musican convention ever held here was conducted by Wil-liam B. Bradbury, of church music fame in the First Presbyterian church,

a three days' convention, enjoyed by all who attended it, ending with a "grand

concert," and pronounced by all a great

success. Of our own singers, how few are left! Our honored friend, Mr. E. P.

Kingsbury, was then, as now, an en-thusiast in music, and to the able man-ner in which he conducted the choir of

the First Presbyterian church for many

years, were we indebted for the good music all enjoyed. His love for, and knowledge of, music have always given

him a prominent place among the mus-icians of Scranton. Can any one who

ever heard the beautiful singing of

Mrs. Mary Nash ever forget it? Her lovely voice, charming personality, and

readiness to give her friends pleasure

are not to be easily forgotten. I flust beware of the garrulousness of old age, but must not close without mentioning

Mr. Ferdinand Burger, our first band-master. He organized and skillfully conducted a band whose "fame went

abroad," and whose soul-stirring

grave by thousands who listened to the

sad music of one of his own beautiful dirges, with truly sorrowful hearts.

Among our young people were many singers as well as players upon instru-ments. Our first violin virtuosi were Dr. Allen and his youthful friend, E. H.

Ripple. Together they evoked such sweet sounds that all who heard were

charmed; their fingers have not yet lost their magic touch. It was an unfailing source of pleasure to some of these

young people to serenade their friends

I remember one party who, with vio-lins, guitars and some old sweet songs, becoming so elated by the applause

their friends bestowed upon them, stole

through the dense woods that almost surrounded the Wyoming house, and

serenaded the then famous and truly

charming cantatrice, Miss Caroline Richings. Oh, the presumption of youth. But what fun they had!

The Scranton of today is a large, beautiful city, fast forging to the front in musical matters, but the hearts of

the older inhabitants are ofen home-sick for the dear old Scranton and "the days of Auld Lang Syne." OND WHO REMEMBERS,

was greeted with wildest en-sm. He was followed to the

For Our Woman's Paper

ience at the Penn avenue Baptist church, where she in turn succeeded Miss Elizabeth Howell, who for many years was the beloved and faithful organist. During that same time Miss FOLLANSBEE PENNINGTON. Nellie Griffin had charge of the organ in St. Luke's church, winning her us evoked sweet strains in the choir, and You ask me to write of the "Music of Scranton forty years ago." You might almost as well ask me to write of the the music at St. Luke's was as great an attraction as today. As we look over the choirs of the city we find many of the organ benches are "manned" by women, Miss Nellie Griffin having been snakes in Ireland, only there are no snakes in Ireland, and there were music lovers and, consequently, musicians, tho modest in their attainments here, even then. Ohl for "the pen of a ready writer" to attempt a description for the last five years organist at Dun-more Presbyterian church, (which for all intents and purposes may be counted in the city.) Miss Becker at the ready writer to attempt a description of our little town in the woods. There are a few still left of the "oldest inhabitants" and they can remember when the only music we had was furnished by the choir of the First Pres-Freen Ridge Presbyterian church: Miss Jackson at the Providence Presbyter-ian church, and Miss Minshall at the Church of the Good Shepherd, Green Ridge, are all women of skill and abilbyterian church, augmented by no in-strument. There were some lovely voices there and those who could not ity, gaining a deeper place in the hearts of the church people each year. The editors of a Woman's paper however, might be led to the opinion that modsing made "melody in their hearts."
It has often occurred to me in these later days that it would be a good idea enty is their most conspicuous charfor more people to confine themselves to making melody in just that way. Concerts, of course, could not be given, acteristic, so impossible has it been te draw them into print. from the fact of there being no suitable hall or room. Great was the joy when Mr. Schlager finished the third floor of his building (late Monies & Pughes') for that purpose, and it soon became noised abroad among travelling troupes that our people were hungry for music, and each one did its share in satisfy-ing that hunger. However, Scranton was growing so rapidly there were all sorts of tastes to gratify, and each troupe went away feeling satisfied with having had an appreciative audience The company that was always greeted by a crowded house and wild applause was composed of five gentlemen calling themselves"The Continentals." Dressed in continental costume they were at-

friend.

The Penn Mutual Life Insurance Company, of Philadelphia, has been for many years one of the few institutions that has issued policies of insurance, life or endowment, upon the lives of women. Some companies deemed them indesirable risks, limiting them to small amounts, or to plans beyond their reach, because of the sum required as premium, while others denied their right to insure at all. The constant accession of women to the Army of Bread Winners in industrial pursuits and the learned professions; their add-ed responsibilities; their greater selfrellance, and the increasing monetary value of woman's work all point un-mistakably to the paramount necessity for that protection which life insurance (and life insurance alone) can afford their own old age or for offspring dependent upon their care. Appreciating the vital importance of this subject to the women of this country, the Penn Muthat Life has been impelled to make a radical departure from time-worn preedent.

First: By striking from its premium rates the extra charge (\$5.00 per thousand) heretofore exacted for inurance upon the lives of women by all

first-class companies.
Second: By appointing intelligent and capable women as Special Agents in the principal business centers of the country to confer with applicants of their own sex, and present them with all required facilities for the critical inrestigation of the various plans of insurance adapted to their needs.

Third: Inasmuch as many women have, perhaps, been rejuctant to seek the benefits of insurance because of the examination which they must undergo at the hands of male physicians, the Penn Mutual has, in deference to the innate reserve and delicacy of womanhood, thrown down the final bar-rier to free application by those who may desire to avail themselves of the advantages of really protective insur-ance, by adding to its corps of medical examiners at each of its general agen-cles, two of the most reputable and skillful women physicians known to the profession. The Penn is a purely mu-tual company, and the best guarantee of its solidity is its record of nearly half a century.

MEN'S CYCLING ACCESSORIES. Sweaters, Thigh Hose, Golf Hose, etc. We keep only the most reliable goods, CONNOLLY & WALLACE.

All trimmed hats at greatly reduced prices at Mrs. Bradley's, opposite Court House, 206 Adams ave.

Dr. Geo. C. Knox, dentist, 211 Spruce

Fine line millinery at Bolz, 133 Wy